

M. JULLIEN'S CONCERTS,

AT DRURY-LANE THEATRE.

MONS. JULLIEN, having resumed, for a limited period, his series of annual concerts at this theatre, we consider the present a favourable opportunity to introduce the subject vividly and faithfully before the notice of our readers; and judging from the nightly throngs who crowd this splendid theatre, to witness a performance seldom, if ever, equalled, we think we are correct in viewing the subject as one universally admired, and deservedly popular.

The decorations and fittings are in keeping with the skill and good taste which has always been observable at these concerts. The hangings of the theatre around the orchestra and stage are white and gold, studded with rosettes, the chaste effect of which is light and pleasing. The stage flooring and promenade is covered with matting, and the refreshment room with warm and noiseless druggery; whilst the sides and corners are garnished with evergreens and statues, which are brilliantly lighted up with numerous ormolu chandeliers.

To witness this grand musical performance, crowds are nightly filling the interior of Old Drury; and after a few hours of enjoyment, are evidently highly delighted with the entertainment which this popular *chef-d'orchestra* has provided for their amusement.

A great improvement has been made in the refreshment room, by the demolition of two of the old walls, whereby increased space and accommodation have been secured. The reading room is more than ever an object of attraction, the tables being covered with daily and weekly newspapers, monthly and quarterly magazines, miscellanies, and periodicals of every description, in almost every known language of civilized Europe.

The audience part of the theatre has been superbly re-decorated; the ground-work of the box tiers being white and gold. As on the last occasion, the pit is entirely covered over, and by its communicating with the stage, an immense promenade is thus thrown open, for the amusement and gratification of the thousands who nightly patronize these attractive performances.

The orchestra itself is an immense raised platform, standing in the centre of the promenade, between the pit and the stage, where the various performers are correctly and tastefully grouped, with the great *maestro* upon a small raised stage in the midst of all; acting as the sun, or ruler, of the whole musical system by which he is surrounded. The movement of his hand, the wave of his *baton*, carries with it a magical and powerful influence. His pantomimic expression is truly imposing, and strikingly in keeping with the pervading harmony; and in the grand finale of each part his emotion and energy is equally spirited. He waves with his hand above his head, and, like Jove ruling the thunder, at once produces a roar of powerful strains from ophecleides, drums, and horns. He turns,

and with a slight elevation of the same hand, or a gentle nod, the most delightful and fairy-like symphonies flow forth from the numerous violins at his feet. Thus, with every movement, he seems to be the origin, the cause, and the effect. His darting eye carrying with it at one time a look of fury, and at another a beaming gaze of satisfaction and approval; and although unaccompanied by any instrument, yet, like a ruling spirit, he appears to govern and perform upon all.

The talented conductor's programme for the season presents its customary array of novelty. His orchestra includes most of the performers selected from the bands of the Opera and the Philharmonic Society. Koenig, famous for his performances on the cornet-a-piston; Lazarus, whose solos on the clarionet are the very soul of harmony; Collinet, of *danse* reputation; Prosper, who manages the ophecleide so admirably; and other artists of European fame. The new engagements are:—A. Koenig, first-horn player to the King of Bavaria; Herr Sommers, a performer on the "saxophon;" and Mr. Pratten, an excellent flutist.

With his usual skill and tact, M. Jullien has made a Grand Selection from Meyerbeer's *Prophete*, which forms the instrumental feature of his present series, the performance of which is universally hailed with universal

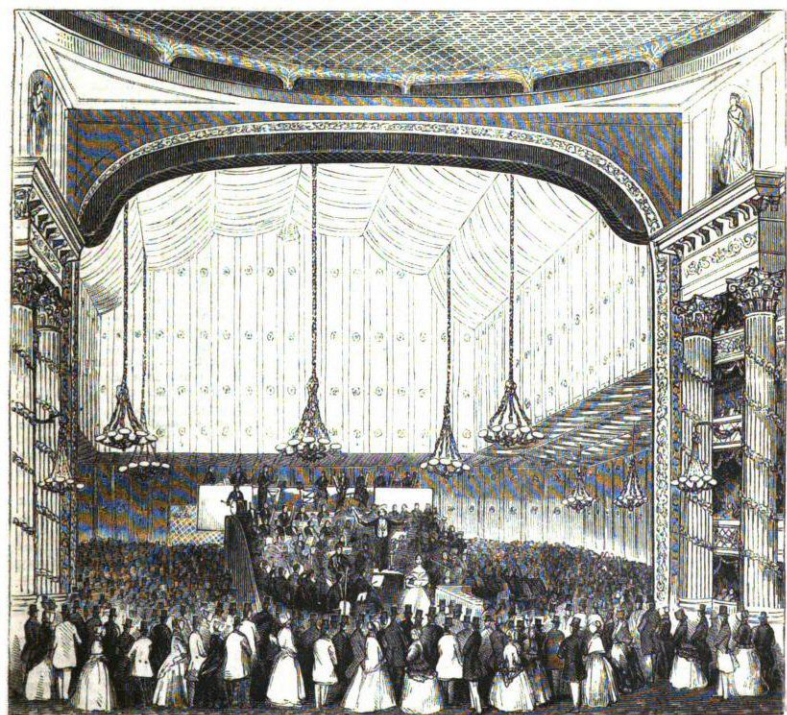
applause. Amongst the best points in this magnificent composition, may be mentioned the Anabaptist's Hymn, the air, "Pour Berthe je soupire," played by Mr. Pratten on the flute; the triumphal hymn, in which four additional harps are employed; and the *Pas des Patineurs* (the Skating Dance).

Mademoiselle Jetty Treffz, who has been brought forward by M. Jullien, as the vocal attraction to his concerts, has also been nightly applauded and encored. The singing of this lady, in some of our plaintive old English ballads—most especially that of "Home, sweet Home,"—might prove a useful lesson to some of our British vocalists: for, though a foreigner, and exhibiting at times a slight, yet not unpleasant, foreign accent, she articulates her words so very clearly and distinctly, that every line may be followed and heard with pleasure. Her manner and style of singing this popular ballad, alone, will win for her the admiration of all her hearers.



M. JULLIEN.





M. JULLIEN'S PROMENADE CONCERTS, AT DRURY-LANE THEATRE.